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ein Reim dazu gesungen, sicher geschah es ehemals."

Münchhausen erzählt in Bragur VI. I., 21-24 folgenden Erntebrauch aus dem Schaumburgischen: "zu Schaaren von zwölf, sechzehn zwanzig Sensen zieht das Volk aus zur Mahd, es ist so eingerichtet dass alle am letzten Erntetag zugleich fertig sind, aber sie lassen einen Streifen stehen, den sie am Ende mit einem Schlege hauen können, aber sie fahren nur zu Schein mit der Sense durch die Stoppel als hätten sie noch zu mähen. Nach dem letzten Sensenschlag heben sie die Werkzeuge empor stellen sie aufrecht und schlagen mit dem Streek dreimal an die Klinge. Jeder tröpfelt von dem Getränke, das er hat, es sei Bier, Branntwein oder Milch etwas auf den Acker, trinkt selbst, unter Hüteschwingen, dreimaligem Anschlag an die Sense und dem laute Ausruf, Wold! Wold! Wold! Die Weibslente klopfen alle Brotkrumen aus den Körben auf die Stoppeln. Jubelnd und singend ziehen sie heim. Fünfzig Jahre früher war ein Lied gebräuchlich, das seitdem ausgestorben ist und dessen erste Strophe lautete:

Wold! Wold! Wold!
Hävenhüne weit wat schüt,
Jümm hei dal van Häven slt.
Vulla Kruken un *Sangen* hüt hei,
Upen holte wässt mannigerlei:
Hei is nig barn und wert nig old
Wold! Wold! Wold!

In dieser Strophe ist die vierte Verszeile zu beachten, die von "vollen Krügen und Graben" (*Sangen*) handelt; sowohl die niederdeutschen, als friesischen Wörterbücher enthalten das Wort *Sange* für *Garbe* oder Getreidebüschel. Dasselbe ist aber weder im Altnordischen, noch in einer skandinavischen Sprache zu finden. Der Name *Sangetal* hat sich sogar als Familienname in Deutschland erhalten. Bis um die Mitte des 15. Jahrhunderts lebte in der Oberpfalz eine adlige Familie, *Stor von Sengetal*; schon der Name *Stor* zeigt den norddeutschen Ursprung der Familie. Dass der Name ursprünglich *Sangetal* lautete, geht aus dem Umlant hervor. Wenn meine Auslegung richtig ist, dann wird dadurch bewiesen, dass auch die Götterlieder der Edda deutschem Boden entwachsen sind.

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NOTES ON THE *Andreas*.

Although the following notes have primary reference to Baskervill's edition¹ of this Anglo-Saxon poem, the numbering of the lines is, for obvious reasons, according to Grein.

1. *Hwæt wē gefruman*.—The metre requires *gefrūnon*, or *gefrunnon*. It is doubtful whether the grammarians are right in assuming in this case compensative length of the vowel, since that would yield a form for which a feeling could hardly have existed. *frinne*, *frinendum* and *frunnon* cited by Sievers (Beitr., IX, 282), and *frenz*, *frunzon*, favor the belief that the vowel was, at least for some time, kept short in the pret. pl., the quantity of the lost *z* falling to the share of the remaining consonant.

4. *hnēotan*.—Read *hneotan*, as required by the metre. Grein records an erroneously constructed infinitive *hnātan*; the Bosworth-Toller Dictionary transmits the same. Grein's note to the text is better: "*hneotan*=*hniton*," but from his similar treatment of *scionon* Béow. 303, s. v. *scēdan*, and note to the text, we can only infer that he held such forms in some doubt. The matter is simple enough: *hneotan* (= *hneoton*), *scionon*, like *riodun*, *griopun*, to which is to be added *geweotan* (the manuscript reading according to Kluge, Engl. Stud., X, 118) Andr. 802, are all the result of *u*-umlaut in the pret. pl. of the first ablaut class.

24. *feorran cumenra*.—These words are clearly to be joined into a compound (cf. *feor-rancumene* Béow. 361; Kluge, Beitr., IX, 188).

51. *ābrēoton*.—The infinitive *brēatan* is to be stricken from the dictionaries. The preterits in *ēo* are the result of a confusion with the reduplicating class, and should have received notice in Sievers' Grammar, § 384, 2.

145. *hwæs him beorht cynig*.—It must be kept in mind that the manuscript has *wæs*; that *hwæs*, therefore, which has given Lohmann and Zupitza (Anglia, III, 126 and 369) so much trouble, is but an editorial figment. Now since *w* and *þ*, letters of close resemblance in Anglo-Saxon writing, are abundantly confused by the scribes, we have but to read *þæs*, and all difficulty vanishes. In like manner the scribe has

¹ *Andreas: A Legend of St. Andrew*, edited with critical Notes and a Glossary, by W. M. BASKERVILL, A.M., Ph.D. Based on the Manuscript. (Part 1: Text and Notes). Boston, Ginn & Co., 1885.

given us *sēoðað* (l. 64), for *sēowað*, as is shown by Bēow. l. 406. Baskervill's note on *seoðað* may therefore be passed over.

301—303. *Næbbe ic fæced gold*, etc.—Baskervill's note on *fæced* is altogether astray; it is also unfair to Grimm. There is no ground for controversy; the poet wrote *fæted* here, just as in line 478; *c* and *t* in Anglo-Saxon writing are marked by a comparatively slight difference; careless scribes got them mixed often enough; the Andreas scribe did so not only in this instance, but also in line 332 where, in *sceattas* the *c* is reported to be "a correction from *t*." It may be of interest to observe here the ingenious appeal to this confusion of *c* and *t* made by Storch (Ags. Nominalcomposita p. 67) in assuming that *intinza* contains the element *inca*, 'causa.'

This passage of three lines has, from other considerations, occasioned considerable comment. Kluge (Beitr., IX, 191) sees in them an argument for the generic use of *sceattas*, a few lines above. Holtbuer (Anglia, VIII, 28) calls attention to what he regards a non-Cynewulf construction in the five accusatives and the three genitives which, in his view, are here in regimen with *næbbe*. It remained for Schröder (Engl. Stud., X, 121) to say that *landes* does not well fit into the passage, and may be due to a blunder, leaving *locenra béaza* to be construed with *wira* in limiting *gespann*. A parallel in the Bēowulf (l. 2996), *landes and locenra béaza*, has not been drawn into the discussion. Sievers (Beitr., X, 314) regards it as corrupt. Metrically, as it would seem, *landes and*, and *landes ne*, respectively, are to be eliminated; at least the justification, or the correction, of the one verse involves that of the other.

305. *þær hē on bolcan sæt*.—Baskervill had done well in giving a note on this interesting construction (see Sievers' Heliand p. 507, and Beitr., IX, 137).

483. *ést wyrðest*.—The demands of the metre (Beitr., X, 517) confirm the true reading *éste*, as urged by Grein (Germania, X, 423), and by Zupitza (Anglia, III, 369 f.).

489. *iu and nú*.—This verse being too short by one syllable, I would suggest *þá iu and nú*.

496. *beatað brim stæðo*.—According to the

best doctrine of metre *brim stæðo* must be taken together as a compound; *beatað* is therefore plural. Baskervill's entire note may be cancelled, for *þreatað*, there cited, is the normal form; and *ganzað* (l. 890) is a plural, the construction looking to the implied sense.

516. *frêne geféran*.—This collocation is of interest as furnishing a check upon Sievers' note on line 1692 of the Bēowulf (Beitr., IX, 140); we here have evidence that compels us to see in *geférðon* a verb, and not, as Sievers would suggest, a substantive.

523. *wuldres fylde*.—The punctuation and the reading of Grein's text is to be accepted. A passage in the Crist may be cited:

Cr. 406 f. *þú eart weoroda god!
forþon þú gefyldest foldan and rodoras,
wīgendra hléo, wuldres þínes,
helm alwihta!*

549 f. *Háru is gesýne, sáwla nerzend,
þæt þú þissum hysse hold gewurde,
ond hine geongne geofum wyrðodest,
wis on gewitte ond wordcwidum.*

The last line offers obscurities for which light is furnished in a passage from the poem entitled, *Bí Monna Cræftum*, ll. 8 f.:

*Ne bið ðenig þæs earfoðsælig
mon on moldan, ne þæs medspēdig
lýtelhydig ne þæs læthydig,
þæt hine sé drǵifa ealles bescyrge
módes cræfta oððe mægendéda,
wis on gewitte oððe on wordcwidum,
þý lés hē ormód sý ealra þinga, etc.*

We thus see that the Andreas poet has shortened his line by the omission of *on* before *wordcwidum*, and that *on* in the first half of the verse is the preposition, and not, as Grein proposed, a termination belonging to *wis*; the agreement between these lines, excludes the possibility of any such difference of form and of interpretation as is found in Grein's Glossary; *wis*, in these instances, is the same word. But what is this *wis*? The construction requires a substantive in its place, meaning wisdom, and in the one instance the genitive, in the other the dative case. The form of these cases would be the same, namely *wise*, of which the vowel has either suffered elision before an-

other vowel, or by a misconception of the construction, or by mere carelessness, been omitted by the scribe. In line 575 of our poem the scribe has also written *gíf*, instead of *gife*.

630. *ond þé wyrda gehwære*.—I would change *þé* to *þéh* (= *þéah*), and so gain the adversative element required by the sense; (cf. Daniel, l. 515).

770. *weoll on gewitte*.—Sievers' remark on this epic expression is worthy of mention; see Anglia, I, p. 579, note.

820. *berede*.—Read *herede*, and then consult Beitr., X, p. 305 to find that the poet has been true to the requirements of his art. Baskervill's note is a failure; "*moni mon wenep to don wel þet he dep al to cweade*."

857. *waldend weorðode*.—*weorðode* is clearly wrong; the metre requires a compound, and the sense a limiting substantive. Grein's emendation, *werþeoda* is in the right direction; I prefer to read *weoroda*.

892. *þe þára sceal fremde weorðan*.—I propose to read:

þe þára fréan sceal fremde weorðan.

1015. *geséon under sunnan*. *Syb wæs geméne*.—The reflexive force of *geséon*, as observed by Kluge, is worthy of remark; it is also interesting to know that from this line light has been obtained for two passages in the *Béowulf*; see Beitr., IX, pp. 140, and 190.

1091. *ponne hie þá behlidenan*.—Grimm indeed retained *behlidenan* in the text, but added a note to show that it must be changed to *belidenan*.

1183. *íren ecgheard eadorgeard sceoran*.—Napier's proposed reading, *ealdorgeard* (Anglia, IV, 411), has evidently escaped the editor's observation.

1232. *þrágmælum téon torngeniðlan*.—In his Glossary Grein expresses the opinion that the alliteration here requires us to read *trágmælum*. It is, however, *téon*, in this case, that has the stronger logical stress.

1254. *hálig heortan néh*.—I believe that *neh* should be omitted from the text. It would seem to represent an earlier *þéh*, which, by some mechanical blunder was repeated from

line 1252; in the manuscript from which our scribe copied, *þéh* (or *þéah*) of line 1252 may have been in a position from which the scribe's eye easily transferred it into this verse, occupying the line just below.

1379. *sé þe in mædum tu*.—The alliteration of the verse, no less than the sense, requires *nædum* or *nédum*; the latter form is according to the dialect of the poem as may be seen in lines 115, 102, 1266, etc.; although it would seem that the scribe intended, in this instance, to write *niodum*, a form made possible by line 158, *wæs him nēod micel*. This conjecture is supported by Elene, line 629, where *swá móde* is undoubtedly to be read *swá nioðe*; and by Ps. 90, 14 where *nioðe*, for *móde* of the MS., has been received into the text.

1445. *liclælan*.—The verse being too short, we must read *lices lælan* (or *læla*), as in *Gúthlác*, l. 670.

1509. *wæter widryniȝ*.—A twofold philological moral may be extracted from the textual criticism of this verse. On the one hand, the manuscript reading *widryniȝ*, as now reported, confirms the conjecture of Grimm; and on the other hand we may observe, how Dietrich (K. Z., XI, 423 f.) stoutly opposed this conjecture, upholding with admirable ingenuity *widryncȝ*, which was then supposed to be the form in the manuscript.

1587. *heofon swaðrode*.—The editors have of course been right in restoring the alliteration by adopting *geofon*. Baskervill has no argument in favor of *heofon*; to introduce a change in the sense with the second half-line, were in accordance with the best style of the Anglo-Saxon poet. A comma represents the strongest pointing that can be used after *swaðrode*.

1702. *Achaia*.—This is too short for a half-verse; I would propose to read *eft Achaia*.

In the preparation of a second edition Baskervill, it may be hoped, will seriously reconsider most of his "critical notes." There is at least one fact that an editor of an Anglo-Saxon poem may tranquilly take for granted, namely, that in the instance of every line he is dealing with alliterative verse.

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